

SHORTS

GSCA election results

The Giant Screen Cinema Association has announced the results of its elections for board of directors. Eleven people were elected by the associations members to the 22-person board, starting their two-year terms on Jan. 1, 2014. They are:

- Representing Institutional theaters:
 - Michele Canto, Canadian Museum of Civilization
 - Diane Carlson, Pacific Science Center
 - Tim Hazlehurst, Marbles Kids Museum
- Representing Commercial Theaters:
 - Laurent Dondey, La Géode
 - Paul Wild, IMAX Victoria In the Royal BC Museum
- Representing Distributors:
 - Bob Harman, MacGillivray Freeman Films
 - Derek Threinen, Giant Screen Films
- Representing Manufacturers/Suppliers/ Other Related Businesses:
 - Rick Gordon, RPG Productions
 - Martin Howe, Electrosonic
- Representing Producers:
 - Shaun MacGillivray, MacGillivray Freeman Films
 - Lisa Truitt, National Geographic Cinema Ventures

Catching Fire opens big

Lionsgate’s The Hunger Games: Catching Fire opened worldwide on Friday, Nov. 22, grossing \$158.1 million in 4,163 domestic theaters, of which \$12.6 million came from 347 IMAX theaters. It took in another \$5.4 million internationally. Its domestic performance was the second-best November opening for an IMAX DMR film, following last year’s Skyfall, from Sony, which took in \$12.75 million in 320 screens in a four-day opening weekend.

However, unlike October’s Gravity, in which IMAX theaters, accounting for 9% of the total, took in 21% of the box office, Catching Fire’s fans do not seem to have preferred IMAX to conventional screenings, despite the fact that almost an hour of the film was shot with IMAX cameras.

On the contrary, IMAX, representing 8.34% of all theaters, earned only 7.97% of the gross, a per-screen average of \$36,311, compared to the conventional \$38,122.

Catching Fire is the second in the Hunger Games trilogy based on the young adult novels by Suzanne Collins. The first episode, released in April 2012, was an unexpected hit that caught many by surprise, including Imax Corporation, which released it digitally for one week only, before dropping it for Warner Bros’ Wrath of the Titans. Wrath performed poorly, and Imax brought Hunger Games back for another week in late April, but did not make up for the opportunity lost in the initial run.

We the People opens in KC

We the People, the long-awaited GS film about the founding of the United States, from Inland Sea Productions, opened on Nov. 7 at Kansas City Union Station in Kansas City, MO. Narrated by Morgan Freeman and Kenny Rogers, the film has been in the works for more than eleven years. The film is being distributed by Inland Sea, which is based in Kansas City.

The film was produced by Aimee Larrabee and John Altman, and had a large panel of academic advisors. Larrabee and Altman previously produced short signature films for giant-screen theaters in Kansas City and Detroit, and a 2001 documentary for PBS, Last Stand of the Tallgrass Prairie.

K2 makes 4K content deals

K2 Communications has made at least two deals to distribute giant-screen films in the 4K UltraHD format. The company has partnered with New York-based VGTel, Inc., to release 4K versions of five GS films: Bears, India: Kingdom Of The Tiger, Alaska: Spirit Of The Wild, Amazing Journeys, and Adrenaline Rush, with more titles expected to be announced.

VGTel, “a multi-platform company offering products and support in the electronic gaming industry,” will scan the films at 8K and down-res them to 4K,

according to a press release. K2 will “identify and secure exclusive UltraHD digital distribution rights” and distribute them theatrically and to broadcast outlets. K2’s president, Mark Kresser, was quoted as saying that “digital 4K will soon be the new standard for television, theaters, museums, science centers, and aquariums worldwide. We have been focused on building our library of digital ultra-high-definition films.”

In a separate deal that K2 declined to discuss, South Korean manufacturer Samsung is including two complete GS titles with its new line of 4K TV sets, which start in price at \$3,000 for a 55-inch (diagonal) screen, and range up to \$40,000 for an 85-inch behemoth that includes its own easel stand. The movies, The Last Reef and Grand Canyon Adventure are supplied on a 500GB hard drive that plugs in to the TVs.

Although HDTVs with 3D capability have not sold as well as expected, consumer electronics manufacturers are hoping that UltraHD 4K will be the Next Big Thing. One problem for the makers is that potential buyers don’t have much in the way of content to show off their giant sets’ capabilities, in part because no 4K disc players are available yet. Another problem is that, until now, most Hollywood films have been mastered at 2K for theatrical release, so even if players were available (and they won’t be for about a year), there isn’t much popular content available at real 4K. GS films, most of which have been mastered at 4K or higher, are a potentially rich source of 4K content.

UK museums considering options

Britain’s Science Museum Group, which includes London’s Science Museum, the National Media Museum in Bradford, UK, and two other museums, is considering turning over the operations of some of its cinemas to a commercial theater chain. The Bradford museum houses Britain’s first IMAX theater (a 350-seat SR house), and two smaller theaters, including one of only three in the world capable of projecting the three-strip Cinerama (see SHORTS on page 12)



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GSCA 2013 Conference, continued

Our coverage of the annual conference and trade show of the Giant Screen Cinema Association in Ottawa, Canada, in September, concludes.

Imax film fund announced

Before the GSCA Achievement Awards presentation, Mike Lutz, VP of institutional sales for the ceremony’s sponsor, Imax Corporation, revealed a new fund the company is establishing for GS documentary production. The following is an extended verbatim quotation of his comments.

“Imax is in final stages of executing a \$25-50 million fund to produce educational documentaries for the IMAX network. We’re in. This fund will give us an opportunity to explore new vistas in filmmaking, will leverage our unparalleled brand recognition and satisfaction to forge new kinds of films and new kinds of film partnerships. We’ll leverage our Hollywood influence to blend new kinds of documentaries. It is

indeed an exciting future for the IMAX institutional network. While the final transaction is still pending completion and documentation (this is the part my lawyers wrote), we expect and believe that this fund will allow us to expand our production pipeline starting today. And so we’re teaming up with Disney and Toni Myers, we’ll have cameras back in space, Drew Fellman is back in the wild. We plan for documentary releases to double in frequency.”

Wake Up To Marketing

The perennial “Wake Up to Great Marketing Ideas” session was held at 7:30 on the morning of the third day of the conference. Sponsored by Imax Corporation, it was opened by Imax’s new chief marketing officer, Eileen Campbell, who pointed out that museum theaters offer parents a unique gift: “guilt-free screen time” for their kids.

Moderator Rich Swietek, of Friendly Giant Marketing, introduced four speakers who described recent marketing efforts. Between their presentations, he showed some “out-of-the-box” marketing efforts from various theaters: helium balloons given out by Science World British Columbia in Vancouver, with “You fart a balloon’s worth of gas a day” printed on them; a viral video created by New England Aquarium that seems to show a shark swimming up Boston’s Charles River; the use of mobile apps to build attendance by the Smithsonian and Boston’s Museum of Science; and video of a robot tossing a ball for a dachshund, made (see GSCA on page 6)

Premiering This Month
The Hobbit: The Desolation of Smaug
See page 9.

Imax & LLE Demo Lasers

In early November, Imax Corporation and Laser Light Engines, Inc., hosted demonstrations of laser-illuminated projectors for industry professionals in California. Imax invited select members of the giant-screen and Hollywood movie industries to their headquarters in Santa Monica to see 2K images projected with the prototype laser projector developed by Eastman Kodak in 2011. A week later, Laser Light Engines held a more open demonstration in Burbank featuring a 4K NEC projector in which an external laser light source replaced the original xenon lamp house.

The promise of lasers

As the transition from film to digital projection continues for conventional and giant-screen theaters alike, the next advance in projection technology, particularly for giant screens and the larger conventional theaters, will be replacing xenon arc lamps with laser light sources. Laser-powered systems offer the potential of much greater light output – particularly important for 3D projection – with higher contrast and a wider color gamut than xenon projectors can provide, while using (see LASERS on page 2)

LF Examiner Is Moving — Again!

Effective Jan. 1, 2014, the new address for LF Examiner will be:
LF Examiner
8713 Castle Hill Ave.
Las Vegas, NV 89129
Please update your records.
The phone number will continue to be 410-997-2780 initially, but will probably change some time in January or February. We will update you with the new number at that time.

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

3D Entertainment Distribution Ltd. **3DED**
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH
UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEFilms.com

3D Entertainment Films Ltd.
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH
UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEFilms.com

AMC Entertainment Inc.
920 Main St.
Kansas City, MO 64105-2017
USA
Tel: 816-221-4000
Fax: 816-480-4617
www.amctheatres.com/

Atlantic Productions
Brook Green House
4 Rowan Road, Hammersmith
London, W6 7DU UNITED
KINGDOM
Tel: +44 20 8735 9300
Fax: +44 20 8735 9333
www.atlanticproductions.co.uk

Barco NV
Noordlaan 5 - Industriezone
Kuurne, B-8520 BELGIUM
Tel: +32 56 36 8211
Fax: +32 56 36 8486
www.edutainment.barco.com

BBC Worldwide
Media Centre, 201 Wood Lane
London, W12 7TQ UNITED
KINGDOM
http://bbcearth.com/

BIG & Digital **B&D**
2900 Sunridge Heights Pkwy.,
#1218
Henderson, NV 89052 USA
Tel: 502-212-1559
http://biganddigital.com/

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3
CANADA
Tel: 613-692-9856
Fax: 613-692-9857
www.bigfilms.ca

Blaze Digital Cinema Works
1771 Post Road East, #164
Westport, CT 06880 USA
Tel: 203-292-5745
Fax: 203-404-4998
http://blazedigitalcinema.com/

Canadian Museum of Civiliza-
tion
100 Laurier Street
Gatineau, QC K1A 0M8
CANADA
Tel: 819-776-7021
Fax: 819-776-7122
www.civilization.ca/imax/home/
index_e.asp

Carmike Cinemas
1301 First Ave.
Columbus, GA 31901 USA
Tel: 706-576-3400
Fax: 706-576-3419
www.carmike.com

Christie, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Cinema Group, Inc. **CGI**
464 S. Ranch Drive
Alpine, UT 84004 USA
Tel: 801-772-0860

Cinemark Holdings, Inc.
3900 Dallas Parkway South,
Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

Cinerama Theater
2100 4th Avenue
Seattle, WA 98121 USA
Tel: 206-448-6680
http://cinerama.com/

CineStar Gruppe
Muehlenbruecke 9
Luebeck, 23552 GERMANY
Tel: +49-451-7030-350
Fax: +49-451-7030-666
www.cinestar.de

Columbia Pictures **COL**
10202 W. Washington Blvd.
Culver City, CA 90232 USA
www.sonypictures.com/

Connecticut Science Center
250 Columbus Blvd
Hartford, CT 06103 USA
Tel: 860-727-0457
Fax: 860-727-0850
www.ctsciencecenter.org/

Di Bonaventura Pictures
5555 Melrose Ave
DeMille Bldg, 2nd Fl
Los Angeles, CA 90038 USA
Tel: 323 956 5454
Fax: 323 862 2288

EarthShip Productions
3806 Cross Creek Rd, Ste D
Malibu, CA 90265 USA
Tel: 310-317-9477
Fax: 310-317-9158

Eastman Kodak Company
1700 Dewey Avenue
Rochester, NY 14650-1922
USA
www.kodak.com

Electrosonic Systems, Inc.
3320 San Fernando Boulevard
Burbank, CA 91504 USA
Tel: 818-566-3045
Fax: 818-566-7763
http://electrosonic.com

Evans & Sutherland
770 Komas Drive
Salt Lake City, UT 84108-1229
USA
Tel: 801-588-1000
Fax: 801-588-4500
www.es.com

Friendly Giant Marketing
Market Place Drive, Suite 202C
York, ME 03909 USA
Tel: 207-361-3774
http://friendlygiantmarketing.com/

Giant Screen Cinema Associa-
tion
624 Holly Springs Road Suite
243
Holly Springs, NC 27540 USA
Tel: 919-346-1123
www.giantscreencinema.com

Giant Screen Films **GSF**
990 Grove St., Suite 200
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.gsfilms.com

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Glasgow, G51 1EA UNITED
KINGDOM
Tel: +44-141-420-5010
Fax: +44-141-420-5011
www.glasgowsciencecentre.org

Helifilms, Ltd. **HFL**
PO Box 23498, Docklands
Melbourne, VIC 8012 AUS-
TRALIA
Tel: +61 3 9645 2394
Fax: +61 3 9646 5446
www.helifilms.com/

Houston Museum of Natural
Science **HMNS**
5555 Hermann Park Drive
Houston, TX 77030-1799
USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1
CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

IMAX Victoria In the Royal BC
Museum
675 Belleville Street
Victoria, BC V8W 1A1 CAN-
ADA
Tel: 250-953-4629
Fax: 250-480-4830
www.imaxvictoria.com

Indiana State Museum
650 W. Washington St.
Indianapolis, IN 46204 USA
Tel: 317-233-4629
Fax: 317-233-2438
www.inwhiteriver.com

Inland Sea Productions
PO Box 352
Overland Park, MO 66202
USA
Tel: 816-221-9924
Fax: 816-221-4978
http://inlandseaproductions.com/

JPMorgan Chase
270 Park Avenue
New York, NY 10017-2070
USA
Tel: 212-270-6000
www.jpmorganchase.com

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540
www.k2communications.com/

Kallisti Media
8530 Wilshire Blvd, Ste 550
Beverly Hills, CA 90211 USA
http://kallistimedia.com/

Kansas City Union Station
30 West Pershing Road
Kansas City, MO 64108 USA
Tel: 816-460-2000
Fax: 816-460-2260
www.unionstation.org

Kentucky Science Center
727 West Main Street
Louisville, KY 40202-2681
USA
Tel: 502-561-6100
Fax: 502-561-6145
www.LouisvilleScience.org

La Geode
26 avenue Corentin Cariou
Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-1-4005-7906
www.lageode.fr

Large Screen Cinema
Los Angeles, CA USA

Laser Light Engines, Inc.
8C Industrial Way
Salem, NH 03079 USA
Tel: 603-952-4550
Fax: 603-952-4545
www.laserlightengines.com

Legendary Pictures
4000 Warner Blvd.
Building 76
Burbank, CA 91522 USA
www.legendarypictures.com

Lionsgate **LG**
2700 Colorado Ave., Suite 200
Santa Monica, CA 90404 USA
Tel: 310-255-3700
Fax: 310-255-3870
www.lionsgate.com

MacGillivray Freeman Films,
Inc. **MFF**
PO Box 205
Laguna Beach, CA 92652
USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Marbles Kids Museum
201 E. Hargett Street
Raleigh, NC 27601 USA
Tel: 919-834-4040
Fax: 919-834-3516
www.marbleskidsmuseum.org/

Marvel Studios
1600 Rosecrans Ave
Manhattan Beach, CA 90266-
3708 USA
Tel: 310-550-3100
www.marvel.com/

Melrae Pictures
4047 Pillsbury Ave
Minneapolis, MN 55409 USA
www.melraepictures.com

Metro-Goldwyn-Mayer **MGM**
245 N Beverly Dr
Beverly Hills, CA 90210 USA
Tel: 310 449 3000
www.mgm.com/

Montreal Science Centre
333, rue de la Commune St. W.
Montreal, QC H2Y 4B2
CANADA
Tel: 514-283-0548
Fax: 514-283-1827
www.montrealsciencecentre.co
m

Museum of Science
1 Science Park
Boston, MA 02114 USA
Tel: 617-589-0266
Fax: 617-589-0454
www.mos.org/

Muvico Theaters, Inc.
3101 N. Federal Highway, 6th
Floor
Fort Lauderdale, FL 33306-
1042 USA
Tel: 954-564-6550
Fax: 954-564-6518
www.muvico.com

N3D Land Production
10 place du theatre
Sevres, 92310 FRANCE
Tel: + 33-6 88 88 87 78
www.n3dland.com/

National Amusements, Inc.
846 University Avenue
PO Box 9108
Norwood, MA 02062-9108
USA
Tel: 781-461-1600
Fax: 781-461-1416
www.showcasecinemas.com/
theatres/theatre-types

National Geographic Cinema
Ventures
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7665
Fax: 202-775-6517
http://mov-ies.nationalgeographic.com/
movies/

National Geographic Cinema
Ventures Distribution **NGD**
161 6th Avenue, 15th Floor
New York, NY 10013 USA
Tel: 212-224-8468
Fax: 212-741-0374
http://mov-ies.nationalgeographic.com/
movies/

National Media Museum
Bradford
Bradford, BD1 1NQ UNITED
KINGDOM
Tel: +44-870-701-0200
Fax: +44-1-274-723-155
www.NationalMediaMuseum.or
g.uk

New England Aquarium
Central Wharf
Boston, MA 02110 USA
Tel: 617-620-9010
Fax: 617-720-5098
www.neaq.org

nWave Pictures
282 Rue Des Allies
Brussels, B-1190 BELGIUM
Tel: +32 2 347 63 19
Fax: +32 2 347 24 54
www.nwave.com

Attendees were also told about Imax's plans to increase documentary production over the next few years, as outlined by VP **Mike Lutz** at the GSCA's conference in Ottawa (*see story on page 1*.)

Imax declined *LF Examiner's* request for an invitation, but several GS-industry participants (who preferred to remain anonymous) said they were impressed by the quality of the laser image, particularly its enhanced contrast range, which gave it a film-like quality. The 3D was very good, they said, and the new sound system "rocked," according to one. Dome operators we heard from were not as impressed, since the relatively small flat screen didn't offer much guidance on how the next-gen 4K system will look on giant domes.

The LLE demo

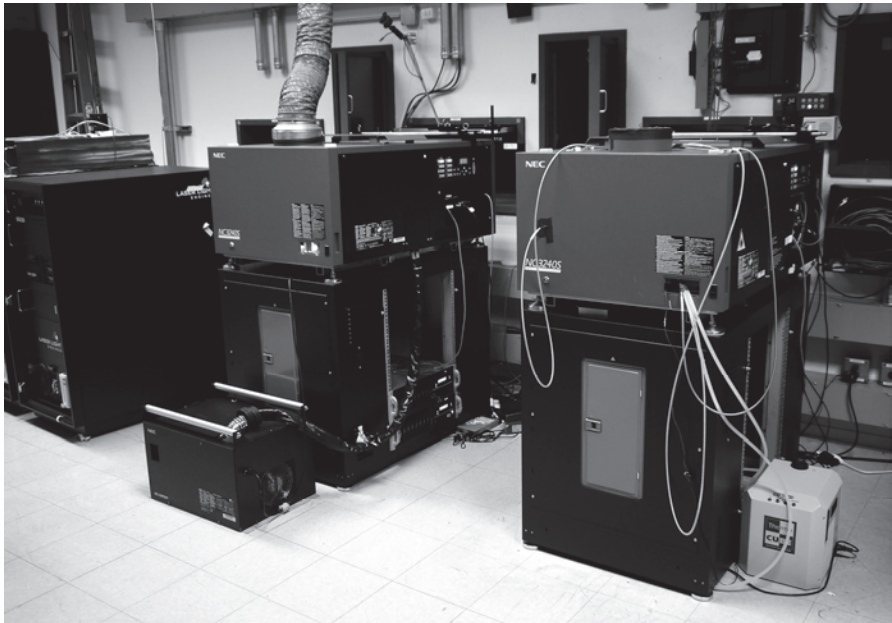
A week later, Laser Light Engines held its demos in a Burbank screening room owned by **Technicolor**. (LFX was invited, and attended.) Two separate sessions, one for 2D and one for 3D, were repeated several times over the course of four days. Attendees included studio reps, cinematographers, projector makers, and exhibitors, including a few GS people. Attending the same sessions as *LFX* were former columnist **Marty Shindler**, **Blaze Digital Cinema Works' Paul Fraser**, and **David** and **Patricia Keighley** of Imax Corporation. In all, more than 300 people attended LLE's ten sessions over four days.

In the 2D demo, images from two identical NEC 4K projectors were first projected side-by-side onto a matte white screen, with one projector using a standard xenon lamp, and the other a retrofitted laser system. The footage was projected butterfly-style, so the right side was mirrored on the left. The trailer for ***Toy Story 3***, clips from some GS films, and other footage were projected, followed by test

patterns to show color balance, contrast, and resolution.

The images looked nearly identical, except for very slight differences in hue. Although some might have expected the company to show off the greater brightness capability of the laser system, LLE founder and EVP **Bill Beck** explained that their intent was first to show that laser projectors could be virtually indistinguishable from the current technology. He said they might show how much *better* they can look in a later demo.

On the matte white screen, laser's most problematic artifact, speckle, was nearly



Laser Light Engines' setup in Burbank: identical NEC 4K projectors, xenon on left, laser on right. The laser modules are in the rack on the far left, connected to the projector by a fiber cable.

imperceptible. Speckle is the shimmering effect one sees when a laser beam is shone on a surface. It is caused by interference patterns in the reflections of the laser's coherent light. Makers of laser-illuminated projectors employ a number of techniques to reduce speckle, which is generally most visible in bright, evenly lit image areas. LLE showed that on matte screens it has essentially solved the problem, although Beck said he thought there was still room for improvement.

However, most 3D systems (including IMAX and **RealD**) require a silver screen, which maintains each eye's distinct polarity of the light. Since speckle is caused by polarized light, it will naturally be more

apparent when using a silver screen. This was the case in the LLE demo, but at its worst it was still very subtle. Speckle was more noticeable when seen side-by-side with the xenon image, but most viewers probably wouldn't notice it unless it was pointed out to them, and even then it is not distracting.

LLE's 3D demo used the laser projector as one eye and the xenon as the other. This enabled viewers to perceive that there was essentially no difference between the two images, since variations in brightness, contrast, or color would have altered the 3D effect. Although the very faint speckling made it possible to tell which eye was the laser, the uniformity of the image between the two was impressive. Beck says the company is continuing to work on the speckle problem on silver screens, and expects further improvements in the near future.

Lasers' future

As we have reported previously, **Christie, Inc.**, the third maker (with Barco and NEC) of DLP digital cinema projectors, has demonstrated its laser system publicly (*see LFX, April 2013*), and has announced that the first permanent laser projector installation will occur early next year at the **Cinerama Theater** in Seattle (*see Shorts, September 2013*). Thus, all three DLP suppliers have staked a position in the laser race, and Laser Light Engines says it will provide systems for Sony's LCOS projectors.

This means that GS and conventional theaters will have a wide range of options from which to choose as they consider laser systems. Although the largest screens will be the first to benefit from laser technology — there are more than 90 GS theaters with screens wider than 80 feet (24 meters) — if prices come down as expected, eventually most GS theaters may reap the

Imax posts \$1.6 million Q3 profit

For the third quarter ending Sept. 30, 2013, **Imax Corporation** posted a profit of \$1.6 million (\$0.02 per share) on revenues of \$51.7 million, compared to a profit of \$14.9 million (\$0.22 per diluted share) on revenues of \$80.7 million in the same quarter of 2012. For the first nine months of 2013, the company reported a profit of \$16.3 million (\$0.24 per share) on revenues of \$183.9 million, down from a profit of \$28.5 million (\$0.42 per diluted share) on revenues of \$206.5 million in the first nine months of 2012.

Imax signed deals for 99 theaters and installed 28 in 2013’s Q3, compared to 41 signings and 33 installation in the same period of 2012. Theater backlog as of Sept. 30, 2013, stood at a record 333 new systems and 23 “upgrades.” The total number of IMAX theaters operating as of the end of Q3 was 785, compared to 689 at the same time in 2012.

Despite the relatively poor Q3 performance, Imax shares jumped 5% the day the results were announced, from \$27.55 to \$28.94, and continued to rise, hitting a two-year high of \$31.12 in first half of November.

Imax adds digital to film screens

In **Imax Corporation’s** quarterly conference call with analysts (*see item above*), CEO **Richard Gelfond** revealed that the company has recently added its first-gen, 2K-based digital projection system to several multiplex theaters with screens over 80 feet (24.4 meters) wide. As the number of DMR titles printed to 15/70 film declines, premiere IMAX theaters in New York, Los Angeles, San Francisco, and elsewhere were missing out on revenue from digital-only releases, such as the first ***Hunger Games*** film last spring, and this fall’s big hit, ***Gravity***.

The theaters in question include the **AMC Loews Lincoln Square 13** (New York City), **AMC Loews Metreon 16** (San Francisco), **AMC Universal Citywalk Sta-**

dium 19 (Los Angeles), **Regal Irvine (CA) Spectrum 21**, and in Canada the **Cineplex Scotiabank Theatre Toronto**, and **Cineplex Cinema Banque Scotia Montreal**.

As was the case with more than 35 previous locations, the digital systems did not replace the 15/70 systems, but were installed on rail systems that allows switching between the two.

The first-gen, xenon-powered IMAX digital system was intended for screens up to 70 feet (21.3 meters) wide, although it has been installed in larger screens before



The Kentucky Science Center in Louisville.

this, including the **Samsung IMAX** in Bucharest, Romania (121 feet/37 meters), **SM Mall of Asia IMAX Theatre** in Manila, Philippines (95 feet/29 meters), and **IMAX Theatre Seven Stars Mall** in Krasnodar, Russia (90.4 feet/27.6 meters).

The six recently converted theaters were the largest remaining 15/70-only multiplex theaters in North America. Although neither Imax nor the exhibitors have said so officially, these theaters will presumably get the next-gen, laser-powered IMAX digital system when it is launched late next year.

Ten out of 2013’s domestic DMR titles were printed to 15/70 film, but the number of prints made for any given release has been declining. According to sources, only 15 prints of November’s ***The Hunger Games: Catching Fire*** were struck.

D3D to convert Louisville

D3D Cinema will convert the IMAX theater at the **Kentucky Science Center** in Louisville to digital projection early next year. The 25-year-old, 230-seat 2D GT theater will close early in January for the conversion and reopen on Feb. 8 with a **Barco** 4K system with **RealD** 3D and a **Qube** server.

BIG & Digital to dist Napa film

Las Vegas-based **BIG & Digital, LLC**, will be the worldwide distributor of ***Napa Valley Dreams*** to giant-screen theaters in museums and attractions. The 41-minute film was produced, written, and directed by **Rodney Vance**, and photographed by **Christopher Rusin** and **John Tagamogolila**, and will be available in digital 2K and 4K. It is the first documentary to be mixed for **Dolby’s** Atmos sound system.

The film “captures the exquisite light, color, and texture” of California’s Napa Valley, which “many consider to be one of the most beautiful places on earth,” according to a press release.

The film, shot in 4K and 5K digital, began showing at the **Cameo Cinema** in Napa in May, 2013, had its GS industry premier at the **Giant Screen Cinema Association** annual conference in Ottawa, ON, Canada, in September.

Imax theater deals

Imax Corporation has announced theater deals with exhibitors in the U.S., Great Britain, Germany, and South America. In the U.S., Georgia-based **Carmike Cinemas** has signed a deal to add ten IMAX screens to new and existing multiplexes in Georgia, Tennessee, and Texas. In the past year, Carmike has acquired locations including ten IMAX theaters from **Rave Cinemas**, **Cinemark Holdings**, and **Muvico Theaters, Inc.** The deals will bring Carmike’s total of IMAX installations to 20.

In the U.K., **Showcase Cinemas**, a sub-

Photo by merfam, via Wikimedia Commons.

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Taipei AM	AirRacer	10/10/12	12/31/13		GWS	10/4/13	10/4/14	Washington NASM	AirRacer	5/25/12	12/31/13
	DPTP	9/13	9/14		HumanBod	12/1/13	6/30/14		ToFly	7/1/76	
	SpacJunk	1/1/13	12/31/13		Jerusale	3/7/14	12/31/14	Washington NMNH	Dolphins	1/1/13	12/31/13
Taipei MCRC	Sharks3D	1/1/14	12/31/14		L&C	2/28/14	6/30/14		Everest	1/1/13	12/31/13
	WS3D	7/1/13	1/1/14		RME	10/1/11	12/13		FlyMons	5/25/12	5/14
	GWS	6/15/13	6/15/14	Toyohashi Valencia Spn	TOTIA	5/1/13	5/1/14		HOTB	1/1/13	12/31/13
Tallahassee CLC	SpacJunk	2/10/12	3/31/14		LastReef	7/5/13	7/5/14		L&C	1/1/13	12/31/14
	CRA	12/11/20	12/11/20		MOTN	1/1/12	12/31/13		Pulse	1/1/13	12/31/13
Tampa MOSI	Everest	11/21/13	2/14/14	Vancouver TWS Victoria DCI	RME	4/8/12	12/13		TOTIA	10/18/13	10/31/14
	FOTB	2/8/13	2/7/14		FON	6/1/13	12/31/13		UWT3D	3/15/13	3/31/14
	GWS	5/24/13	5/24/14		HidUniv	10/25/13	10/24/14	West Nyack Imx	Jerusale	9/23/13	
	HidUniv	10/25/13	10/24/14		Kenya	6/14/13	12/31/13		SpacJunk	2/28/13	2/1/14
	MOTN	11/21/13	2/14/14		Pulse	10/1/13	6/30/14	Wilmington DE Penn Zion	Jerusale	12/6/13	1/31/14
	TopSpeed	11/21/13	2/14/14		RME	6/28/13	5/28/14		ZionCany	7/1/08	
	TTL	11/21/13	2/14/14		SpacJunk	10/25/13	6/30/14				
Tijuana	Arabia3D	10/26/13	12/31/13		TOTIA	8/30/13	8/30/14				
	LastReef	3/1/13	3/1/14		D&W3D	1/1/13	12/31/13				
	TOTIA	11/28/13	11/28/14	Virginia Beach AMSC	Penguins	11/29/13	5/28/14				
Toluca MCIM	FlyMons	6/1/13	1/31/14		SeaRex	11/10/12	12/31/13				
	LastReef	2/1/13	2/1/14		Vulcania	2/22/02					
	FOTB	4/8/13	4/11/14	Vulcania Warsaw CC	AfricAdv	10/4/13	10/3/14				

Key to Film Abbreviations

Film	Title	Year		Dist	Film	Title	Year		Dist
AfricAdv	African Adventure 3D	2007	3D	nWP	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED	Penguins	Penguins 3D	2013	3D	nWP
AIWC	Adventures in Wild California	2000		MFF	Pulse	Pulse: A Stomp Odyssey	2002		GSF
Alamo	Alamo: The Price of Freedom	1988		MFF	RATW	Ride Around the World	2006		GSF
Amazon	Amazon	1997		MFF	Rescue	Rescue 3D	2011	3D	K2
Animalop	Animalopolis	2008	3D	K2	Rheged	Rheged: The Lost Kingdom	2000		unk
Arabia3D	Arabia 3D	2010	3D	MFF	RME	Rocky Mountain Express	2011		SLC
Bears	Bears	2001		PCI	ROF	Ring of Fire	1991		MFF
BTBW	Born to Be Wild	2011	3D	IMAX	SAA	Shackleton's Antarctic Adventure	2001		NGD
CRA	Coral Reef Adventure	2003		MFF	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
CV	Cosmic Voyage	1996		IMAX	SeaRex	Sea Rex: Journey to a Prehistoric World	2010	3D	3DED
D&W3D	Dolphins & Whales 3D	2008	3D	3DED	Sharks3D	Sharks 3D	2004	3D	3DED
DIA	Dream is Alive, The	1985		IMAX	SpacJunk	Space Junk	2012	3D	K2
DinoAliv	Dinosaurs Alive	2007	3D	GSF	TA	Tornado Alley	2011	3D	GSF
Dolphins	Dolphins	2000		MFF	ToFly	To Fly!	1976		MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI	TopSpeed	Top Speed	2003		MFF
Dragons	Dragons: Real Myths and Unreal Creatures	2013	3D	B&D	TOTIA	Titans of the Ice Age	2013	3D	GSF
DS3D	Deep Sea 3D	2006	3D	IMAX	TTA	To the Arctic	2012	3D	IMAX
EarthWin	Earth Wins, The	2013		HFL	TTL	To The Limit	1989		MFF
Everest	Everest	1998		MFF	UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D	K2
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2	Vulcania	Vulcania	2002		unk
FlyMons	Flying Monsters 3D	2011	3D	NGD	WATE	Wild Australia: The Edge	1997		MSI
FMTTM	Fly Me to the Moon	2008	3D	nWP	WildOcea	Wild Ocean	2008	3D	GSF
FON	Forces of Nature	2004		NGD	Wolves	Wolves	1999		PCI
FOTB	Flight of the Butterflies	2012	3D	SKF	WS3D	Wild Safari 3D	2005	3D	NGD
GC	Grand Canyon: The Hidden Secrets	1985		NGD	WTP	We the People	2013		ISP
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF	WTR3D	Waking the T-Rex: The Story of Sue 3D	2010	3D	GSF
GreatNor	Great North	2000		BFI	WWSS	Wildest Weather in the Solar System	2013	3D	NGD
GWS	Great White Shark	2013	3D	GSF	ZionCany	Zion Canyon (aka TOTG)	1994		BFI
HaunCast	Haunted Castle	2001	3D	NGD					
HCBTD	Hearst Castle: Building the Dream	1996		NGD					
HGCF	Hunger Games: Catching Fire, The	2013		LG					
HidUniv	Hidden Universe 3D	2013	3D	MFF					
Hobbit2	Hobbit: The Desolation of Smaug	2013	3D	WB					
HOTB	Hurricane on the Bayou	2006		MFF					
HumanBod	Human Body, The	2001		NGD					
Jerusale	Jerusalem 3D	2013	3D	NGD					
JIAC	Journey into Amazing Caves	2001		MFF					
JTTSP	Journey to the South Pacific	2013	3D	MFF					
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED					
L&C	Lewis & Clark: Great Journey West	2002		NGD					
LastReef	Last Reef, The	2012	3D	GSF					
LBC	Light Before Christmas, The	2008		CGI					
LivingSe	Living Sea, The	1994		MFF					
LOF	Legends of Flight	2010	3D	K2					
LOLL	Legend of Loch Lomond, The	2002		SKF					
Meerkats	Meerkats 3D	2012	3D	NGD					
MOF	Magic of Flight, The	1997		MFF					
MOTM	Mystery of the Maya	1995		BFI					
MOTN	Mystery of the Nile	2005		MFF					
MOTUW	Mysteries of the Unseen World	2013	3D	NGD					
MTTM	Molecules to the Max	2009	3D	SKF					
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF					
ND	Neelkanth Darshan	2005		unk					
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD					
OW3D	Ocean Wonderland 3D	2003	3D	3DED					

#	Film	#	Film	#	Film	#	Film
46	TOTIA	6	FightPil	2	Animalop	1	HCBTD
40	LastReef	6	L&C	2	Arabia3D	1	HGCF
37	FOTB	6	MOTN	2	D&W3D	1	Hobbit2
31	Jerusale	6	SeaRex	2	GC	1	JTTSP
27	GWS	5	AfricAdv	2	JIAC	1	LOLL
25	Penguins	5	EarthWin	2	Niagara	1	MOTM
18	SpacJunk	5	Everest	2	Pulse	1	MTTM
16	RME	5	FON	2	RATW	1	ND
15	TA	5	HumanBod	2	WildOcea	1	OW3D
14	HidUniv	5	LivingSe	2	WTP	1	Ozarks
13	DPTP	5	UWT3D	2	WWSS	1	Rheged
13	Rescue	4	AIWC	1	Alamo	1	ToFly
12	LBC	4	HOTB	1	Amazon	1	TopSpeed
11	AirRacer	4	Meerkats	1	Bears	1	TTA
11	MOTUW	4	Mummies	1	BTBW	1	TTL
10	DinoAliv	4	SeaMonst	1	Closed	1	Vulcania
10	FlyMons	3	CRA	1	CV	1	WATE
9	GCA	3	LOF	1	DIA	1	Wolves
8	Dragons	3	MOF	1	DS3D	1	WS3D
8	Kenya	3	ROF	1	FMTTM	1	ZionCany
7	Sharks3D	3	SAA	1	GreatNor		
6	Dolphins	3	WTR3D	1	HaunCast		

GSCA 2013 Conference and Trade Show



Rich Swietek, Friendly Giant Marketing.

(from GSCA on page 1)

for the Connecticut Science Center.

Julie La Roche, from Quebec’s Montreal Science Center, described the marketing for Giant Screen Films’ Great White Shark, which the museum combined with an exhibit on sharks, its first film/exhibit pairing. The marketing team set a goal of making combo tickets 30% of sales. One difficulty was that the marketing budget had been cut by 40%, while the revenue goals remained unchanged. Another was that the exhibit opened in April 2013, but the film wasn’t available until May.

The campaign started with ads for the exhibit on the city’s public busses for six weeks, followed by ads for the film for another six. La Roche explained: “The goal was to create a buzz about sharks in

Montreal. People would walk into the box office and say ‘I want to buy a ticket for Sharks.’ ‘So you want the exhibition and the film?’ It was fine if they didn’t know what they were going to see. We would just sell them the combo ticket.”

Another component was a large graphic that covered the windows on a large portion of the front of the building. The banner was translucent, creating the impression inside the building of being in an aquarium. All signage in the building, and the museum’s Web site, heavily promoted the combo tickets.

Toward the end of the run, La Roche tried a Groupon campaign, offering combo tickets at a 49% discount. “It just went crazy! Within an hour we were up to 600 transactions. It was a four-week promotion. We sold 7,500 tickets, which means revenue of CDN\$85,000,” after Groupon’s 36% commission. Although it was a great success, La Roche advises not offering such special promotions too often, because people will begin to expect them, but to save them for the end of the run, when the die-hard fans have already come, and you can bring in either new audiences or people who are sensitive to pricing.

David Henderson is manager of the IMAX theater at the Canadian Museum of Civilization, host of the conference. He said he got the idea of a new partnership by listening to the radio on the way to

work. He heard a fifth-grade student doing a film review and asked himself, “What if kids were given a chance to write IMAX film reviews?” Partnering with MacaroniKid.com, a family-oriented Web site, he created “The IMAX Kids’ Critics Challenge,” and asked kids to review Flight of the Butterflies. The best reviews would win a membership in the museum’s IMAX Club, allowing free IMAX screenings for the winning writers and their families.

The program was thrown to-

gether hastily as a “trial balloon,” with screenings for grades 4–7 in early June, which Henderson admitted was “not the best time to launch, because people are not thinking about writing film reviews, they’re thinking about playing soccer and going to the [vacation] cottage.” But fortunately, the kids rose to the challenge. He presented a few examples of thoughtful reviews, but added a few of his personal favorites, like this one from five-year-old Molly: “I liked it when they found all the butterflies. I would have liked it if there was danger in the movie. But there wasn’t. Three stars out of five.” Henderson said



David Henderson, Canadian Museum of Civilization.

that the same girl walked up to him as she was leaving the theater and complained, “I wish the film had more bad guys.”

He said that he likes the idea of giving kids a way to engage with the film in a challenging, new way, and that it allows them to be “providers” for their families, by potentially earning a prize they can all enjoy. He plans on repeating the program with future films and perhaps even for exhibits. The idea is “scalable;” local film critics could also participate, perhaps as judges. Many kids wrote in, “Thanks for this amazing opportunity.” He said, “This really struck a chord, and made us really proud about doing this. When kids really do show that sense of gratitude, you’re on



This (flat) banner promoted Great White Sharks in Montreal.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Montreal SC	9/6/13	9/6/14		Toyohashi	5/1/13	5/1/14	Wolves	Shanghai STM Dome	1/1/13	12/31/13
	Moscow BFC	10/15/13	10/31/14		Victoria DCI	8/30/13	8/30/14	WS3D	Taipei MCRC	7/1/13	1/1/14
	Orlando SC	10/4/13	10/4/14		Washington NMNH	10/18/13	10/31/14	WTP	Kansas City Sci	11/8/13	5/18/14
	Parker	10/4/13	10/4/14	TTA	Mobile	9/7/13			Saint Augustine	1/3/14	12/15
	Puebla	6/7/13	6/7/14	TTL	Tampa MOSI	11/21/13	2/14/14	WTTR3D	Chicago DST AP	5/26/10	1/23/13
	Quebec	9/6/13	9/6/14	UWT3D	Guangdong	2/1/13	2/1/14		Dallas PMNS	5/25/13	5/25/14
	Raleigh	2/1/13	2/1/14		Nanjing YSTC	2/10/13	2/10/14		Eilat Epic	9/1/12	9/1/14
	San Diego NHM	7/5/13	7/5/14		Polliers Imax 3D	2/1/13	1/31/14	WWSS	Dallas PMNS	3/8/13	12/31/13
	Seattle PSC 2	10/4/13	10/4/14		Raleigh	2/2/11	3/31/14		Milwaukee	3/8/13	12/31/13
	Singapore SC	8/2/13	8/2/14		Washington NMNH	3/15/13	3/31/14	ZionCany	Zion	7/1/08	
	Sioux Falls	6/1/13	6/1/14	Vulcania	Vulcania	2/22/02					
	Stockholm	11/29/13	11/29/14	WATE	Katoomba	6/1/97					
	Sydney WBS	3/1/13	3/1/14	WildOcea	Eilat Epic	11/1/12	3/31/14				
	Tijuana	11/28/13	11/28/14		Galveston	4/6/13	12/31/13				

December 2013 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar	Arabia3D	1/1/13	12/31/13	Chattanooga TA	GWS	5/24/13	5/24/14		TOTIA	10/4/13	10/4/14
Alamogordo	Rescue	6/6/13	6/5/14		LastReef	3/1/13	3/1/14	Fort Lauderdale	FOTB	2/8/13	2/7/14
Albuquerque NMMMH	TA	4/6/13	4/6/14		Penguins	11/29/13	5/28/14		Sharks3D	1/1/13	12/31/13
	Jerusale	3/2/14	12/31/14	Chicago DST AP	WTTR3D	5/26/10	12/31/13	Fort Worth	Dolphins	9/3/13	12/20/13
	LBC	12/13	12/13	Chicago Imx	GWS	10/4/13	10/4/14		FOTB	12/26/12	12/1/13
	Meerkats	1/1/13	12/31/13	Chicago MSI	LastReef	6/7/13	6/7/14	Galveston	LivingSe	12/26/12	12/25/13
	TOTIA	8/2/13	8/2/14		SpacJunk	3/1/13	2/18/14		FOTB	3/11/13	3/10/14
Alexandria BA	CV	10/1/13	12/31/14	Chicago UT AP	SpacJunk	1/27/12	12/31/13		LastReef	5/1/12	12/31/13
	MOTN	10/1/13	12/31/14	Chongqing STM	SpacJunk	2/2/13	2/2/14		LBC	12/13	12/13
Amneville	DinoAliv	4/19/13	12/31/13	Cleveland	FOTB	11/27/13	11/26/14		OW3D	1/1/13	12/31/13
	LastReef	4/1/13	4/1/14		HidUniv	6/28/13	6/27/14		Sharks3D	1/1/13	12/31/13
	TOTIA	4/1/13	4/1/14		LivingSe	1/1/13	12/31/13		TA	1/1/11	12/31/13
Apple Valley Imx	Kenya	3/1/13	12/31/13	Columbus COSI	Penguins	9/21/13	3/31/14		TOTIA	11/15/13	1/1/15/14
	Penguins	10/13/14	4/13/15		TOTIA	3/1/13	3/1/14		WildOcea	4/6/13	12/31/13
	SpacJunk	9/3/13	1/3/14	Columbus GA NIM	Jerusale	10/18/13	10/17/14	Garden City	Jerusale	9/28/13	9/27/14
Athens Eug	Everest	10/1/13	10/31/14		L&C	1/1/13	12/31/13		L&C	7/1/13	6/30/14
Atlanta FMNH	HidUniv	9/6/13	9/5/14		RME	9/12	5/14	Garza Garcia	FOTB	9/12/13	3/19/14
	Jerusale	1/3/14	6/30/14	Copenhagen	Dragons	9/1/13	8/31/14		GWS	6/11/13	12/31/13
	Penguins	9/6/13	1/23/14		HidUniv	6/28/13	6/27/14		LastReef	12/11/13	5/11/14
	TOTIA	3/1/13	3/1/14		LastReef	5/15/12	6/1/14		TOTIA	3/14/13	3/14/14
Atlantic City	LBC	12/13	12/13		TOTIA	12/12/13	12/12/14	Gatineau	DPTP	1/13	12/13
Auckland Sky	EarthWin	2/14	2/15	Corpus Christi Lex	FightPil	5/12/12	7/14		FlyMons	5/6/13	5/5/14
Austin TSHM	FOTB	1/1/13	1/10/14		Rescue	5/1/13	6/30/14		GCA	5/1/13	3/30/14
	GWS	8/2/13	8/2/14	Dallas PMNS	MOTUW	11/1/13	10/31/14		Jerusale	9/27/13	9/26/14
	TOTIA	11/1/13	11/1/14		TOTIA	11/15/13	11/15/14		Kenya	9/27/13	3/27/14
Baltimore MSC	ROF	7/1/11	6/30/14		WTTR3D	5/25/13	5/25/14		LastReef	1/19/13	1/19/14
Baton Rouge LASM	DPTP	9/12	9/14		WWSS	3/8/13	12/31/13		Penguins	12/20/13	12/19/14
	DPTP	1/13	9/14	Daqing	LastReef	7/5/13	7/5/14		RME	9/30/11	12/13
Beijing CFM	Penguins	1/1/14	1/1/15	Davenport Put	EarthWin	3/15/14	5/14		TOTIA	4/1/13	4/1/14
	Rescue	1/14	1/15		FON	5/7/13	5/6/14	Grand Canyon DCI	GC	11/1/99	12/13
Berlin CS	LastReef	7/5/13	7/5/14		FOTB	2/15/13	8/10/14	Grand Rapids Cel	Jerusale	10/18/13	12/31/14
	TOTIA	9/6/13	9/6/14		Jerusale	11/8/13	10/31/14	Guangdong	UWT3D	2/1/13	2/1/14
Berlin CS II	AirRacer	1/1/13	7/1/14		LastReef	2/1/13	2/1/14	Guangzhou MoW	FOTB	9/15/12	9/14/14
	SeaRex	1/1/12	7/1/14		MOTUW	2/1/14	2/1/15		SpacJunk	5/1/13	10/31/14
Birmingham AL	GWS	8/2/13	8/2/14	Dayton	Rescue	6/24/12	2/28/14		FlyMons	4/22/13	4/21/14
	Jerusale	5/23/14	11/23/15		DinoAliv	6/12/13	6/30/14	Guayaquil	LastReef	4/22/13	4/22/14
	RME	9/12	1/14		FMTTM	6/6/13	12/5/13		LBC	12/13	12/13
	TOTIA	1/25/13	1/25/14		Rescue	3/6/13	3/31/14		TOTIA	4/22/13	4/22/14
Birmingham UK	GWS	9/24/13	12/31/14		TA	6/12/13	6/30/14	Hague	Dolphins	10/11/11	10/11/14
	Penguins	11/1/13	10/31/14	Dearborn THF	FOTB	2/18/13	2/17/14		FOTB	4/23/13	4/22/14
	SpacJunk	1/1/12	1/1/14	Denver MNS	GWS	6/21/13	6/21/14		Jerusale	3/31/14	3/30/15
	TA	11/1/11	12/13		Jerusale	2/14/14	2/13/15		LivingSe	12/7/12	12/6/13
	TOTIA	9/24/13	12/31/14		Meerkats	9/3/13	6/1/14		RME	4/2/12	4/1/14
Bogota Mal	TOTIA	3/1/13	3/1/14		MOTUW	11/1/13	10/31/14		ROF	12/7/12	12/6/13
Boston MOS	HumanBod	11/16/13	11/15/14		RME	9/12	2/14	Hamaoka	DPTP	1/13	12/13
	Jerusale	9/20/13	9/19/14		TOTIA	2/1/13	2/1/14	Hampton VASC	FOTB	3/29/13	3/28/14
	RME	5/1/13	10/31/14	Des Moines	Dolphins	1/1/13	12/13/13		HidUniv	10/12/13	10/11/14
Boston NEA	D&W3D	1/1/13	12/31/13		FOTB	7/1/13	6/30/14	Hangzhou Bro	Sharks3D	1/1/13	12/31/13
	GWS	5/31/13	5/31/14		JIAC	9/27/13	1/26/14	Hangzhou IC	LastReef	3/1/13	3/1/14
	LastReef	2/15/13	2/15/14	Detroit MSC	FOTB	1/11/14	7/31/14		TOTIA	1/25/13	1/25/14
	Penguins	5/24/13	1/1/15		LBC	12/13	12/13	Harrisburg	DinoAliv	5/17/13	7/31/14
	Sharks3D	4/8/11	12/31/13		TA	3/1/13	3/1/14		FOTB	2/1/13	2/1/14
Bradford	DinoAliv	6/1/11	12/31/13	Dongguan STM	Rescue	3/14/14	2/28/15		Amazon	12/11/20	12/11/20
	Mummies	2/14/09	12/13	Dubai MR	LBC	12/13	12/13		Bears	3/1/13	3/1/14
	Penguins	7/20/13	1/19/14		Penguins	10/4/13	7/14/14		CRA	10/1/13	12/31/14
Branson	GC	10/15/13	5/15/14	Ede	GCA	7/19/12	7/18/14		DIA	10/1/13	12/31/14
	Ozarks	9/93	12/13	Edmonton TWS	FlyMons	12/26/13	12/12/14		Everest	12/11/20	12/11/20
	RME	3/8/13	2/28/14		FON	12/26/13	12/31/14		LivingSe	10/1/13	12/31/14
Budapest CC	Sharks3D	1/1/13	12/31/13		Jerusale	12/26/13	12/31/14	Hartford CSC	FOTB	9/21/13	6/30/14
Calgary TS	FOTB	6/28/13	12/28/13		LBC	12/13	12/13		LastReef	3/1/13	3/1/14
	LastReef	5/26/12	7/6/14		Meerkats	12/26/13	12/31/14		SeaMonst	6/25/13	1/4/14
Cathedral City	EarthWin	1/1/14			SeaMonst	12/26/13	12/31/14		TA	12/1/12	12/1/13
Chandigarh	GCA	1/1/12	12/31/13	Eilat Epic	DinoAliv	11/1/12	3/31/14	Hastings	Jerusale	11/7/13	11/6/14
	MOF	1/13/13	12/31/13		Mummies	11/1/12	3/31/14		Kenya	6/4/13	12/31/13
Changsha Wan	Rescue	1/10/13	1/10/14		WildOcea	11/1/12	3/31/14		LastReef	6/1/12	6/1/14
Chantilly	AirRacer	10/5/12	12/31/13		WTTR3D	9/1/12	9/1/14		SpacJunk	9/13/13	4/17/14
	FightPil	12/10/04	7/14	Erie	FlyMons	7/13/13	7/12/14		TOTIA	2/1/13	2/1/14
Charlotte DP	Jerusale	9/21/13	3/30/14		TA	3/14/13	3/15/14	Hong Kong SM	LastReef	5/3/13	5/3/14

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
JAC	Lehi	10/18/13	10/17/14	LOLL Meerkats	Moscow BFC	10/17/11	12/31/13	ROF	Spokane RP	3/8/13	2/28/14
	London BFI	1/1/14	12/31/14		Loch Lomond	7/24/02			Toronto OSC	10/1/11	12/13
	Lubbock SS	10/11/13	9/30/14		Albuquerque NMMMH	1/1/13	12/31/13		Vancouver TWS	4/8/12	12/13
	McMinnville	9/27/13	9/26/14		Denver MNS	9/3/13	6/1/14		Victoria DCI	6/28/13	5/28/14
	Mobile	9/1/14	1/31/15		Edmonton TWS	12/26/13	12/31/14		Baltimore MSC	7/1/11	6/30/14
	Paris Geo	10/15/13	10/14/14	MOF	Orlando D SC	2/23/13	12/31/13	SAA	Hague	12/7/12	12/6/13
	Pittsburgh CSC	3/7/14	3/6/15		Chandigarh	1/13/13	12/31/13		Philadelphia FI	10/1/13	9/30/14
	Saint Louis SC	10/4/13	9/27/14		Pensacola NAM	11/8/96			Pittsburgh CSC	1/1/13	12/31/13
	Seattle PSC 2	9/27/13	9/26/14		Speyer Dome	12/5/11	12/31/13		Stockholm	3/1/12	12/31/13
	Speyer Dome	12/12/13	12/11/14		Saint Paul SMM	6/1/13	6/1/14		Taichung NMNS	7/1/14	6/30/15
	Sudbury	4/19/14	4/13/15	MOTM MOTN	Alexandria BA	10/1/13	12/31/14	SeaMonst	Edmonton TWS	12/26/13	12/31/14
	Sydney WBS	2/1/14	1/31/15		Pittsburgh CSC	1/1/12	12/31/13		Hartford CSC	6/25/13	1/4/14
	Toronto OSC	3/7/14	12/31/14		Speyer Dome	1/1/12	12/31/13		Peoria RM	10/20/12	12/13/13
	West Nyack Imx	9/23/13			Sudbury	1/1/13	12/31/13		Poitiers Imax 3D	2/1/11	1/31/14
	Wilmington DE Penn	12/6/13	1/31/14		Tampa MOSI	11/21/13	2/14/14		Berlin CS II	1/1/12	7/1/14
JTSP	Des Moines	9/27/13	1/26/14	MOTUW	Valencia Spn	1/1/12	12/31/13	SeaRex	Houston MNS	1/2/13	12/31/13
	Pittsburgh CSC	1/1/13	12/31/13		Dallas PMNS	11/1/13	10/31/14		London SM	11/12/12	12/31/13
	Raleigh	12/13/13	12/12/14		Davenport Put	2/1/14	2/1/15		Philadelphia FI	11/22/12	12/31/13
	Apple Valley Imx	3/1/13	12/31/13		Denver MNS	11/1/13	10/31/14		Taichung NMNS	1/1/13	12/31/13
	Gatineau	9/27/13	3/27/14		Lehi	12/20/13	12/19/14	Sharks3D	Virginia Beach AMSC	11/10/12	12/31/13
Kenya	Hastings	6/4/13	12/31/13	MTTM Mummies	New York AMNH	1/1/14	6/30/14		Boston NEA	4/8/11	12/31/13
	Hutchinson	3/15/13	12/31/13		Orlando SC	11/1/13	11/30/14		Budapest CC	1/1/13	12/31/13
	Lucerne	9/1/13	9/1/14		Pittsburgh CSC	1/2/14	1/1/15		Fort Lauderdale	1/1/13	12/31/13
	Omaha Zoo	5/1/13	12/31/13		Portland OMSI	11/29/13	11/17/14		Galveston	1/1/13	12/31/13
	Philadelphia FI	9/1/13	3/3/14		Raleigh	11/1/13	10/31/14		Hangzhou Bro	1/1/13	12/31/13
L&C	Victoria DCI	6/14/13	12/31/13	ND Niagara	San Diego RHF	11/8/13	10/31/14	SpacJunk	Norwalk	1/18/13	1/16/14
	Columbus GA NIM	1/1/13	12/31/13		San Jose Tech	1/1/13	12/31/13		Taipei MCRC	1/1/14	12/31/14
	Garden City	7/1/13	6/30/14		Bradford	2/14/09	12/13		Apple Valley Imx	9/3/13	1/3/14
	McMinnville	11/27/13	1/10/14		Eilat Epic	11/1/12	3/31/14		Birmingham UK	1/1/12	1/1/14
	Sioux Falls	2/1/13	1/30/14	OW3D Ozarks Penguins	Houston MNS	6/15/13	6/30/14		Chicago MSI	3/1/13	2/18/14
LastReef	Toronto OSC	2/28/14	6/30/14		Moscow BFC	4/9/13	4/9/14	TA	Chicago UT AP	12/27/12	12/31/13
	Washington NMNH	1/1/13	12/31/14		New Delhi ICC				Chongqing STM	2/2/13	2/2/14
	Anneville	4/1/13	4/1/14		Niagara Can DCI	7/1/86			Guangzhou MoW	5/1/13	10/31/14
	Berlin CS	7/5/13	7/5/14		Niagara NY DCI	5/1/07			Hastings	9/13/13	4/1/14
	Boston NEA	2/15/13	2/15/14		Galveston	1/1/13	12/31/13		Huntsville USSRC	6/18/12	4/30/14
	Calgary TS	5/26/12	7/6/14	Penguins	Branson	9/93	12/13	ToFly TopSpeed TOTIA	Kaohsiung NSTM	1/1/14	6/30/14
	Chattanooga TA	3/1/13	3/1/14		Apple Valley Imx	10/13/14	4/13/15		London BFI	12/14/12	2/25/14
	Chicago MSI	6/7/13	6/7/14		Atlanta FMNH	9/6/13	1/23/14		Lubbock SS	5/24/13	12/7/13
	Copenhagen	5/15/12	6/1/14		Beijing CFM	1/1/14	1/1/15		Milwaukee	9/27/13	1/14/14
	Daqing	7/5/14	7/5/14		Birmingham UK	11/1/13	10/31/14		Mobile	4/1/14	10/31/14
	Davenport Put	2/1/13	2/1/14	Pulse	Boston NEA	5/24/13	1/1/15	RATW	Phoenix ASC	8/23/13	2/6/14
	Galveston	5/1/12	12/31/13		Bradford	7/20/13	1/19/14		Taipei AM	1/1/13	12/31/13
	Garza Garcia	12/11/13	5/11/14		Chattanooga TA	11/29/13	5/28/14		Tallahassee CLC	2/10/12	3/31/14
	Gatineau	1/19/13	1/19/14		Columbus COSI	9/21/13	3/31/14		Victoria DCI	10/25/13	6/30/14
	Guayaquil	4/22/13	4/22/14		Dubai MR	10/4/13	7/14/14	Rescue	West Nyack Imx	2/28/13	2/1/14
	Hangzhou IC	3/1/13	3/1/14	Rheged RME	Gatineau	12/20/13	12/19/14		Alamogordo	4/6/13	4/6/14
	Hartford CSC	3/1/13	3/1/14		Indianapolis Imx	5/2/14	11/1/14		Birmingham UK	11/1/11	12/13
	Hastings	6/1/12	6/7/14		Jersey City	6/28/13	1/10/14		Dayton	6/12/13	6/30/14
	Hong Kong SM	5/3/13	5/3/14		Kuwait SCK	8/9/13	2/8/14		Detroit MSC	3/1/14	3/1/14
	Hutchinson	10/5/12	9/30/14	LivingSe	London BFI	9/6/13	6/5/14		Erie	3/14/13	3/15/14
LBC	Indianapolis Imx	10/4/13	10/4/14		London SM	7/22/14	7/21/14		Galveston	11/1/11	12/31/13
	Kaohsiung NSTM	12/15/12	12/7/13		Milwaukee	1/15/14	6/15/14		Hartford CSC	12/1/12	12/1/13
	Las Palmas	3/1/13	3/1/14		New Orleans	11/1/13	6/30/14		Huntsville USSRC	4/5/13	6/5/14
	Leon Exp	6/1/13	12/31/13		New York AMNH	7/8/13	1/9/14		Jersey City	2/1/13	2/1/14
	Melbourne MV	12/26/12	12/31/13		Omaha Zoo	8/6/13	2/25/14	ToFly TopSpeed TOTIA	Kansas City Sci	4/5/13	10/5/14
	Mexicali	6/30/12	7/6/14	Rescue	Orlando SC	9/4/13	3/13/14		Norwalk	6/21/13	1/16/14
	Norwalk	1/18/13	1/16/14		Parker	12/1/13	6/30/14		Phoenix ASC	6/6/13	6/6/14
	Parker	3/1/13	3/1/14		Philadelphia FI	6/15/13	12/13/13		Saint Paul SMM	9/28/12	12/31/13
	Quebec	10/15/12	10/4/14		Phoenix ASC	11/22/13	11/21/14		Seattle PSC 2	12/20/11	12/19/13
	Raleigh	12/7/12	12/7/13		Singapore DC	9/16/13	1/15/14		Singapore DC	4/1/12	12/31/13
	Sacramento Imx	1/15/13	1/15/14	RATW	Virginia Beach AMSC	11/29/13	5/28/14	ToFly TopSpeed TOTIA	Washington NASM	7/1/76	
	Saint Augustine	2/1/13	2/1/14		Victoria DCI	10/1/13	6/30/14		Tampa MOSI	11/21/13	2/14/14
	San Antonio 3D	10/4/13	10/4/14		Washington NMNH	1/1/13	12/31/13		Albuquerque NMMMH	8/2/13	8/2/14
	Seattle PSC 2	1/11/13	1/11/14		Lucerne	11/1/10	12/31/13		Anneville	4/1/13	4/1/14
	Seoul 63	7/5/13	7/5/14		Shanghai 3D STM	5/1/12	3/3/14		Atlanta FMNH	3/1/13	3/1/14
LOF	Shanghai STM 3D	3/1/13	3/1/14	Rescue	Al Khobar	6/6/13	6/5/14	Rheged RME	Austin TSHM	11/1/13	11/1/14
	Stockholm	5/11/12	5/4/14		Beijing CFM	1/14	1/15		Berlin CS	9/6/13	9/6/14
	Sudbury	5/1/13	5/1/14		Changsha Wan	1/10/13	1/10/14		Birmingham AL	1/25/13	1/25/14
	Sydney WBS	5/3/12	6/1/14		Corpus Christi Lex	5/1/13	6/30/14		Birmingham UK	9/24/13	12/31/14
	Tijuana	3/1/13	3/1/14		Davenport Put	6/24/12	2/28/14		Bogota Mal	3/1/13	3/1/14
	Toluca MCIM	2/1/13	2/1/14	LivingSe	Dayton	3/6/13	3/31/14		Columbus COSI	3/1/13	3/1/14
	Valencia Spn	7/5/13	7/5/14		Dongguan STM	3/14/14	2/28/15		Copenhagen	12/12/13	12/12/14
	Albuquerque NMMMH	12/13	12/13		Jakarta KE	4/12/13	4/12/14		Dallas PMNS	11/15/13	11/15/14
	Atlantic City	12/13	12/13		McMinnville	6/1/12	5/31/14		Denver MNS	2/1/14	2/1/14
	Detroit MSC	12/13	12/13		Oklahoma City SMO	3/8/13	3/8/14	LOF	Erie	10/4/13	10/4/14
	Dubai MR	12/13	12/13		Phoenix ASC	11/22/13	5/29/14		Galveston	11/15/13	11/15/14
	Edmonton TWS	12/13	12/13		Shanghai STM Dome	6/30/13	6/30/14		Garza Garcia	3/14/13	3/14/14
	Galveston	12/13	12/13		Sudbury	10/4/12	4/4/14		Gatineau	4/1/13	4/1/14
	Guayaquil	12/13	12/13		Penrith	7/1/00			Guayaquil	4/22/13	4/22/14
	Lubbock SS	12/13	12/13	LivingSe	Birmingham AL	9/12	1/14		Hangzhou IC	1/25/13	1/25/14
	Mobile	12/13	12/13		Boston MOS	5/1/13	10/31/14		Hastings	2/1/13	2/1/14
	Pensacola NAM	12/13	12/13		Branson	3/8/13	2/28/14		Hong Kong SM	9/1/13	9/1/14
	Salt Lake City Clark	12/13	12/13		Columbus GA NIM	9/12	5/14		Houston MNS	1/25/13	1/25/14
	Sioux Falls	12/13	12/13		Denver MNS	9/12	2/14		Hutchinson	3/1/13	3/1/14
LivingSe	Cleveland	1/1/13	12/31/13	Rheged RME	Gatineau	9/30/11	12/13	LOF	Indianapolis Imx	11/15/13	11/15/14
	Fort Worth	12/26/12	12/25/13		Hague	4/2/12	4/1/14		Jersey City	6/7/13	6/7/14
	Hague	12/7/12	12/6/13		Houston MNS	5/24/13	3/28/14		Lehi	1/25/13	1/25/14
	Hartberg	10/1/13	12/31/14		Pensacola NAM	1/1/13	6/30/14		Louisville SC	11/28/13	11/28/14
	Memphis Pink	1/13/13	12/31/13		Regina	3/29/13	3/28/14		Melbourne MV	6/7/13	6/7/14
LOF	Las Palmas	3/15/13	3/21/14	Rheged RME	San Diego RHF	4/1/13	3/14/14		Memphis Pink	3/1/13	3/1/14
	McMinnville	3/23/12	6/18/14		Shreveport	9/12	4/14		Mexico City Pap	5/1/13	5/1/14



Corinna Graham, Boston’s Museum of Science.

to a really good thing.”

Corinna Graham described how Bos-ton’s Museum of Science marketed *Jerusa-lem 3D*, which is currently running at the museum’s **Mugar Omni Theater**, a 26-year-old IMAX Dome theater. The mu-seum held the film’s world premiere just a few days before the GSCA conference started in September. Films that focus on culture or travel are not an obvious fit for a science museum, so her team emphasizes the experience of “being transported to the destination of the film.” That ap-proach has been used for previous GS films, such as *Arabia* and *Amazon*, as well as for a current exhibit on the Dead Sea Scrolls, which ties in with *Jerusalem*.

A print ad for the film shows a colorful sunrise behind Jerusalem’s historic build-ings, and the tagline plays on the image: “See one of the world’s most historic cities in a whole new light.” The same image and similar text were used on billboards and on the museum’s Web site.

Graham and the museum staff reached out to religious groups in the city, high-lighting the one



Telus Spark made giant chrysalises to promote Flight of the Butterflies.

(from GSCA on page 7)

The **Indiana State Museum** in Indianapolis cooperated with the Indiana Zoo to have an elephant deliver the last reel of film – on a red carpet – for the museum’s booking of *Born To Be Wild* (which features elephants). The zoo is located near the museum, but they had not worked together on joint marketing programs before. This opened the door to later partnerships.

The **Science Center of Iowa** has a weather center and television studio that is used by a local TV station – a media partner of the museum – for live weather reports every day. “The weathermen get involved with everything at the museum: they meet with the kids, and give educational programs called ‘storm schools.” The deal has resulted in a three-year contract that provides constant free publicity for the museum.

In Dearborn, MI, for its screening the last *Harry Potter* film, **The Henry Ford** held a Quidditch Tournament (the magical game played by the books’ student wizards) featuring teams from a local college. (Presumably, they did not fly on broomsticks.)

To promote *Flight of the Butterflies*, **Barry Thorson** of Calgary’s **Telus Spark** was meeting with his design team to create a standard lobby display, “and I could see their eyes glazing over, with the work, and

the deadline, and their other projects.” So he asked one of his artists, “What do you want to do?” “I can make a giant chrysalis and hang it from the ceiling.” For about \$20 each, they made three, using foam core and a monarch butterfly kite, wrapped

in plastic wrap. Although some staffers were worried people wouldn’t know what they were, Thorson said, “kids would come in, and their moms would go, ‘Oh, look, honey. It’s a cocoon.’ And [the daughter] goes, ‘No, mommy, that’s a chrysalis!’ It worked.”

Giant Screen “Wow” Moments

Daniel Ferguson, director of *Jerusalem 3D*, moderated a session that examined the factors that make giant-screen films

different from ordinary movies. Panelists were writer **Mose Richards**, cinematographer **Reed Smoot**, and VFX specialist, DP, and director, **Sean Phillips**.

Ferguson started by asking the panel, “What is a ‘wow’ moment?” Richards replied, “Something you may never have seen before in your life. It’s something you’re going to remember, when you walk out of the theater, maybe all your life.” Smoot agreed, adding, “For a cinematographer, the ‘wow’ moment is when you see something you’re photographing and you realize you can share that event...with an audience.” Phillips went further, saying that the “wow” moment gives “a deeper understanding than you would have had, even if you had been there watching it in reality.”

Asked if he can write “wow” moments, Richards said that although as a writer, he can “dream up things...in my little office, then the filmmakers have to go out a see if they can make that ‘wow’ moment.” In doing research he might come across a “gold nugget of information” that has potential for a special scene. In working on **National Geographic’s** *Sea Monsters* (2007) (which Phillips directed), he learned that the prehistoric sea monsters of film were so large that they ate giant sharks. That concept became the stunning opening sequence of the 3D film.



The Giant Screen “Wow” Moments panel. L to r: moderator Daniel Ferguson, screenwriter Mose Richards, cinematographer Reed Smoot, director Sean Phillips.

Bookings: December 2013 by Film
537 bookings of 85 films in 195 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous

month’s issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thorough-

ness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AfricAdv	Katowice CC	10/4/13	10/3/14	Everest	Cathedral City	1/1/14		GreatNor GWS	Mumbai	2/1/13	12/31/13
	Krakow CC	10/4/13	10/3/14		Davenport Put	3/15/14	5/14		Peoria RM	8/16/13	8/15/14
	Lodz CC	10/4/13	10/3/14		Pittsburgh MV	8/29/13	8/28/14		Pittsburgh CSC	1/1/13	12/31/13
	Poznan CC	10/4/13	10/3/14		Penrith	6/25/13	6/24/14		Sinsheim	10/31/09	12/31/13
	Warsaw CC	10/4/13	10/3/14	FightPil	Athens Eug	10/1/13	10/31/14		Saint Felicien	4/1/13	4/1/14
AirRacer	Berlin CS II	1/1/13	7/1/14		Hartberg	12/11/20	12/11/20		Austin TSHM	8/2/13	8/2/14
	Chantilly	10/5/12	12/31/13		Poitiers Imax	7/1/13	1/31/14		Birmingham AL	8/2/13	8/2/14
	Houston MNS	1/1/13	12/31/13		Tampa MOSI	11/21/13	2/14/14		Birmingham UK	9/24/13	12/31/14
	Louisville SC	4/19/13	12/31/13		Washington NMNH	1/1/13	12/31/13		Boston NEA	5/31/13	5/31/14
AIWC	Lucerne	6/1/13	12/31/13	FlyMons	Chantilly	12/10/04	7/14	HaunCast HCBTD HGCF HidUniv	Chattanooga TA	5/24/13	5/24/14
	McMinnville	5/25/12	12/31/13		Corpus Christi Lex	5/12/12	7/14		Chicago Imx	10/4/13	10/4/14
	Saint Louis SC	3/1/13	12/31/13		Huntsville USSRC	7/1/13	1/31/14		Denver MNS	6/21/13	6/21/14
	Shreveport	3/16/13	12/31/13		McMinnville	3/23/12	7/1/14		Garza Garcia	6/11/13	12/31/13
	Singapore DC	1/1/13	12/31/13		Pensacola NAM	6/8/11	7/14		Houston MNS	8/2/13	8/2/14
Alamo Amazon Animalop	Taipei AM	10/10/12	12/31/13	FMTTM FON	Seattle PSC 2	6/14/13	6/14/14		Indianapolis Imx	5/24/13	5/24/14
	Washington NASM	5/25/12	12/31/13		Edmonton TWS	12/26/13	12/12/14		Jersey City	10/4/13	10/4/14
	Kolkata SC	1/1/13	1/1/14		Erie	7/13/13	7/12/14		Kuwait SCK	10/15/13	10/15/14
	Lucknow	1/1/13	1/1/14		Galineau	5/6/13	5/5/14		Lehi	9/6/13	9/3/14
	Mumbai	2/1/13	1/31/14	FOTB	Guayaquil	4/22/13	4/21/14		Lubbock SS	7/5/13	7/5/14
Arabia3D	Sacramento Imx	1/1/13	12/31/13		Orlando SC	7/1/13	6/30/14		Melbourne MV	12/31/13	12/31/14
	San Antonio 2D				Stockholm	5/19/13	12/31/14		Memphis Pink	6/22/13	6/22/14
	Hartberg	12/11/20	12/11/20		Sudbury	2/8/13	1/31/14		Mexico City Pap	7/5/13	7/5/14
	Kuwait SCK	9/6/13	9/6/14		Taichung NMNS	7/1/13	6/30/14		Montreal SC	5/29/13	5/29/14
	Pittsburgh CSC	1/1/10	3/15/14	Dolphins	Toluca MCIM	6/1/13	1/31/14		New Orleans	5/24/13	5/24/14
Bears BTBW Closed CRA	Al Khobar	1/1/13	12/31/13		Washington NMNH	5/25/12	5/14		Norwalk	10/4/13	10/4/14
	Tijuana	10/26/13	12/31/13		Dayton	6/6/13	12/5/13		Parker	11/30/13	5/31/14
	Hartberg	3/1/13	3/1/14		Davenport Put	5/7/13	5/6/14		Portland OMSI I	11/29/13	11/29/14
	Norwalk	10/19/12	1/16/14		Edmonton TWS	12/26/13	12/31/14		Saint Augustine	8/9/13	8/9/14
	Spokane RP	9/3/13	3/1/14	DS3D EarthWin	Los Angeles CSC	5/1/14	7/30/14		Sioux Falls	9/1/13	9/1/14
CV D&W3D	Hartberg	10/1/13	12/31/14		Pittsburgh CSC	6/1/13	12/31/14	Jerusale	Tallahassee CLC	6/15/13	6/15/14
	Pittsburgh CSC	1/1/13	12/31/13		Victoria DCI	6/1/13	12/31/13		Tampa MOSI	5/24/13	5/24/14
	Tampa MOSI	12/11/20	12/11/20		Austin TSHM	1/11/13	1/10/14		Toronto OSC	10/4/13	10/4/14
	Alexandria BA	10/1/13	12/31/14		Calgary TS	6/28/13	12/28/13		New Orleans	9/15/13	11/15/14
	Boston NEA	1/1/13	12/31/13	Dragons	Cleveland	11/27/13	11/26/14		San Simeon DCI	8/17/96	
DIA DinoAliv	Virginia Beach AMSC	1/1/13	12/31/13		Davenport Put	2/15/13	8/10/14		Raleigh	11/22/13	12/12/13
	Hartberg	10/1/13	12/31/14		Dearborn THF	2/18/13	2/17/14		Atlanta FMNH	9/6/13	9/5/14
	Amneville	4/19/13	12/31/13		Des Moines	7/1/13	6/30/14		Cleveland	6/28/13	6/27/14
	Bradford	6/1/11	12/31/13		Detroit MSC	1/11/14	7/31/14		Copenhagen	6/28/13	6/27/14
	Dayton	6/12/13	6/30/14	DPTP	Fort Lauderdale	2/8/13	2/7/14	Hobbit2 HOTB	Hampton VASC	10/12/13	10/11/14
Dolphins	Eilat Epic	1/1/12	3/31/14		Fort Worth	12/26/12	12/1/13		Huntsville USSRC	7/1/13	6/30/14
	Harrisburg	5/17/13	7/31/14		Galveston	3/11/13	3/10/14		Hutchinson	6/28/13	6/27/14
	London BFI	12/14/12	12/31/13		Garza Garcia	9/12/13	3/19/14		London SM	10/18/13	4/1/14
	Melbourne MV	1/6/10	12/13		Guangzhou MoW	9/15/12	9/14/14		McMinnville	6/28/13	6/27/14
DPTP	Moscow BFC	4/9/13	4/9/14	GC	Hague	4/23/13	4/22/14	HumanBod	Melbourne HCL	9/1/13	8/31/14
	Omaha Zoo	3/1/13	3/1/14		Hampton VASC	3/29/13	3/28/14		San Jose Tech	9/7/13	9/6/14
	Oulu	1/1/12	12/31/13		Harrisburg	2/1/13	2/1/14		Stockholm	9/15/13	9/14/14
	Des Moines	1/1/13	12/13/13		Hartford CSC	9/21/13	6/30/14		Sydney WBS	9/1/13	8/31/14
	Fort Worth	9/3/13	12/20/13	GCA	Kagoshima	10/2/13	12/28/13		Tampa MOSI	10/25/13	10/24/14
DPTP	Hague	10/11/11	12/31/13		Kaohsiung NSTM	7/1/13	12/1/13	Hobbit2 HOTB	Victoria DCI	10/25/13	10/24/14
	Pittsburgh CSC	1/1/13	12/31/13		Leon Exp	12/1/13	6/30/14		Raleigh	12/13/13	1/14
	Speyer Dome	8/22/12	12/31/13		London SM	9/6/13	6/30/14		Jersey City	1/14/13	1/13/14
	Washington NMNH	1/1/13	12/31/13		Los Angeles CSC	9/27/13	2/28/14		New Orleans	8/29/06	
	Baton Rouge LASM	9/12	9/14	Hobbit2 HOTB	Pittsburgh CSC	3/21/13	3/20/14		Pittsburgh CSC	1/1/13	12/31/13
DPTP	Baton Rouge LASM	1/13	9/14		Milwaukee	5/28/13	12/31/13	HumanBod	Washington NMNH	1/1/13	12/31/13
	Galineau	1/13	12/13		Mobile	1/14/14	5/4/14		Boston MOS	11/16/13	11/15/14
	Hamaoka	1/13	12/13		Penrith	7/1/13	6/30/14		Saint Paul SMM	1/1/13	12/31/13
	Jersey City	10/13	4/14		Philadelphia FI	4/8/13	1/7/14		Shreveport	9/1/13	8/28/14
	Kagawa	5/13	5/14	Dragons	Richmond SMV	5/1/13	4/30/14		Stockholm	1/1/12	12/31/14
DPTP	Kagoshima	1/13	1/14		Sacramento Imx	8/13/13	2/28/14	Jerusale	Toronto OSC	12/1/13	6/30/14
	Killeen	5/12	5/14		Saint Augustine	1/18/13	1/19/14		Albuquerque NMMH	3/2/14	12/31/14
	Killeen	1/13	12/14		Saint John's JGC	7/17/13	7/16/14		Atlanta FMNH	1/3/14	6/30/14
	Koriyama	11/13	11/14		Saitama SSH	2/18/13	2/17/14		Birmingham AL	5/23/14	11/23/15
	Saitama SSH	6/13	6/14	GC	San Diego RHF	10/12/12	12/31/13		Boston MOS	9/20/13	9/19/14
DPTP	Sakai FCSC	1/13	1/14		San Jose Tech	2/9/13	2/8/14		Charlotte DP	9/21/13	3/30/14
	Taipei AM	9/13	9/14		Stockholm	4/26/13	4/14/14		Columbus GA NIM	10/18/13	10/17/14
	Copenhagen	9/1/13	8/31/14		Sudbury	6/27/13	1/27/14		Davenport Put	11/8/13	10/31/14
	Leon Exp	10/10/14	2/10/14		Tampa MOSI	2/8/13	2/7/14		Denver MNS	2/14/14	2/13/15
DPTP	Mexicali	6/28/13	12/31/13	Dragons	Toronto OSC	4/8/13	4/11/14		Edmonton TWS	12/26/13	12/31/14
	Paris Geo	7/9/13	7/8/14		Branson	10/15/13	5/15/14	Jerusale	Garden City	9/28/13	9/27/14
	Penrith	7/1/13	6/30/14		Grand Canyon DCI	11/1/99	12/13		Galineau	9/27/13	9/26/14
	Quebec	6/13/13	5/15/14		Chandigarh	1/1/12	12/31/13		Grand Rapids Cel	10/18/13	12/31/14
	Salt Lake City Clark	6/28/13	6/28/14	GC	Ede	7/19/12	7/18/14		Hague	3/31/14	3/30/15
DPTP	Sudbury	2/1/14	2/28/14		Galineau	5/1/13	3/30/14		Hastings	11/7/13	11/6/14
	San Diego RHF	11/13	10/14		Kolkata SC	1/1/13	12/31/13		Houston MNS	10/4/13	10/1/14
	Auckland Sky	2/14	2/15		Lucknow	1/1/13	12/31/13		Hutchinson	9/20/13	9/1/14

(from *SHORTS* on page 20)

format. The museum in London has a 450-seat IMAX 3D GT theater.

A report on the museum group’s financial condition states, “We are actively exploring options with a number of commercial cinema operators with a view to forming a partnership that will deliver a better and more cost-effective cinema offer.” *LF Examiner* was unable to determine when a decision might be made on the matter, or the effect it might have on operations or staffing at the IMAX theaters.

Earlier this year, the **Cineworld** chain took over operation of the IMAX theater in Scotland’s **Glasgow Science Centre**, converted its 15/70 booth to IMAX digital, and laid off three projectionists (see *The Biz*, April and September 2013).

Fans fund *Saturn’s* score

Stephen van Vuuren, director, writer, and producer of *In Saturn’s Rings*, has been overwhelmed by the public support he has received for a Kickstarter campaign to raise money to record the film’s soundtrack. On Nov. 12, Van Vuuren started an appeal on the crowdfunding site to raise \$37,500 to record the **Greensboro** (NC) **Symphony Orchestra** performing **Samuel Barber’s** *Adagio for Strings*. Less than two weeks later, that goal had been surpassed, and by the time the campaign closed on Dec. 9, more than \$65,000 had been raised.

As donations approached the original goal, van Vuuren added “stretch goals” that described what he would do with any excess funds donated. With the amount raised, he’ll bring recording engineers to North Carolina who had planned to work remotely, will look for a celebrity remix artist, and will upgrade and replace some aging production equipment.

Minn. IMAX theater “burned”

The 31-year-old **Pepsi IMAX Theatre** at the **Valleyfair Family Amusement Park** in Skakopee, MN, went “up in flames” in late October. The building, which housed a 500-seat IMAX

GT theater, did not actually burn down, but was used for a training exercise by three local fire departments, prior to its demolition to make way for a park expansion. Fire crews set up smoke machines and small contained fires to perform search and rescue drills, according to local press reports. The 3.5-hour drill included forced entries, rooftop rescues using ladder trucks, and searches for dummies representing missing ushers and projectionists.

The theater showed its last GS feature on Labor Day in early September. It was the last giant-screen theater in a theme park in North America. Only six 15/70 theme park theaters remain in operation worldwide, one at **Space World** in Japan, and the other five at **Futuroscope** in France.

Nolan puts IMAX camera on jet

Dark Knight director **Christopher Nolan** is using IMAX 15/65 cameras to shoot portions of his next feature, *Interstellar*, produced by **Legendary Pictures** and distributed by **Paramount Pictures**. The film’s visual effects supervisor, **Paul J. Franklin**, recently tweeted pictures of the MSM camera mounted in the nose of a Learjet, for aerial filming on the picture. **Hans Bjerno** is the credited director of aerial photography on the film, with **Craig Hosking** as pilot.

Interstellar is a science fiction story based on scientist **Kip Thorne’s** work on wormholes. It stars **Matthew McConaghey**, **Jessica Chastain**, **Anne Hathaway**, and **Michael Caine**. It is set for release on Nov. 7, 2014.



IMAX camera in the nose of a Learjet for *Interstellar*.

Worldwide GS and IMAX Theaters						
As of November 1, 2013						
Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.						
C = Commercial Standalone			CT = Theme Park			
CM = Multiplex			I = Institutional			
By Format and Operator Type						
		C	CM	CT	I	Total
Africa	D		3			3
	8/70				1	
	10/70				1	1
	15/70				1	1
	Total		3		3	6
Asia/Pac	D		154	1	19	174
	8/70	1			9	10
	10/70				11	11
	15/70	3	3	1	27	34
	Total	4	157	2	66	229
Europe	D	2	83	2	3	90
	8/70	1		1	6	8
	15/70	6	1	5	10	22
	Total	9	84	8	19	120
Middle East	D		7			7
	8/70					
	15/70	2			2	4
	Total	2	7		2	11
North America	D	4	288	1	36	329
	8/70	3			11	14
	15/70	12	42		74	128
	Total	19	330	1	121	471
South America	D	1	10			11
	8/70				1	1
	15/70	1			1	2
	Total	2	10		2	14
World	D	7	545	4	58	614
	8/70	5		1	28	34
	10/70				12	12
	15/70	24	46	6	115	191
	Total	36	591	11	213	851
By 2D / 3D						
	2D	3D	Total			
Africa	2	4	6			
Asia/Pac	53	176	229			
Europe	20	100	120			
ME	1	10	11			
NA	75	396	471			
SA	2	12	14			
Total	153	698	851			
By Screen						
	Dome	Flat	Comb	Total		
Africa	2	4		5		
Asia/Pac	47	182		229		
Europe	14	104	2	120		
ME	1	10		11		
NA	49	420	2	471		
SA	2	12		14		
Total	115	732	4	851		

He warned against the temptation to cram too much information into the narration: “Set up the big ‘wow’ moments and get out of the way.” He recalled working on his first GS film, *Search for the Great Sharks* (1995), and looking for places in which “not much was happening, so [he] could pack the information in.” He wrote narration for an underwater scene that on the monitor on his desk looked “boring.” But at a fine cut screening on a giant screen, the shot appeared very different: a shark suddenly comes in from off-screen, and the music swells menacingly. “You just about jump out of your seat. It’s a great, great scene, except that the narrator kept talking all the way through it. And in my own head I’m saying ‘Shut up! Shut up! That was my epiphany.”

Richards said that although producers are often expected to include lots of scientific information, giant-screen films are a visual medium. “It’s a visual education [viewers] are getting.” He recalled that while researching a TV show about the Amazon, he spent many hours flying over the rainforest in a light plane, staring at the landscape below. “I never once, in all those hours, felt the need to have a voice come down out of the sky and tell me how

many thousands of species of trees there were.”

Ferguson asked Smoot and Phillips if they can plan the “wow” moments. Smoot said that the script can suggest possibilities, and the crew has to be open to opportunities as they arise. But sometimes they have to be planned. “To me the most amazing ‘wow’ moments I’ve ever seen on the giant screen are those images that were photographed from space by the astronauts. And that required a lot of planning, a lot of engineering, and design, and training.”

Phillips said that sometimes “serendipity” plays an important role, but planning is critical, and the best place to find a “wow” moment is in the script: “It’s basic drama. You need to set expectations. You need to set up the shot.” Great individual shots cannot make a great movie. They need a context that a only good script and design provide.

Introducing the opening shot of *Shackleton’s Antarctic Adventure*, shot by aerial cinematographer **Ron Goodman** and pilot **Cliff Fleming**, Smoot said, “That’s the one thing this format can do better than any other...and that is, it allows you to give scale to a subject.” The uninterrupted three-minute shot, swooping over

icebergs and a huge ice sheet, “puts you into the environment of the Antarctic.” Richards added that by showing the ruthless scenery in which Shackleton’s tale of survival took place, the shot “helps make the Antarctic a character; the bad guy in the film.”

On the subject of unplanned, serendipitous “wow” moments, Smoot described how he and camera assistant **David Douglas** captured the final time-lapse shot in *Grand Canyon: The Hidden Secrets* (1985, directed by **Kieth Merrill**), a sunset over the canyon. It was intended simply as a test of various filters Smoot and Douglas wanted to use, and was shot manually, without an intervalometer. They continued shooting after the sun set, in near total darkness, despite a thunderstorm storm that had begun, and were lucky enough to capture a stunning lightning strike that silhouetted the valley. They shot several more sunsets after that, but that first one was the best and became the closing image of the film.

The GSCA’s next meeting will be the Film Expo in Austin, TX, March 23–25, followed by the annual conference and trade show, in Toronto, Sept. 20–23. For more information, visit giantscreen-cinema.com.

Premiering This Month

“The Hobbit: The Desolation of Smaug continues the adventure of Bilbo Baggins as he journeys with the wizard Gandalf and thirteen dwarves, led by Thorin Oakenshield, on an epic quest to reclaim the Lonely Mountain and the lost Dwarf Kingdom of Erebor. Having survived the beginning of their unexpected journey, the company travels east, encountering along the way the skin-changer Beorn and a swarm of giant Spiders in the treacherous forest of Mirkwood.

“After escaping capture by the dangerous wood-elves, the dwarves journey to Lake-town, and finally to the Lonely Mountain itself, where they must face the greatest danger of all — a creature more terrifying than any other; one which will test not only the depth of their courage but the limits of their friendship and the

wisdom of the journey itself — the dragon Smaug.”

Shot in 3D 48 frames per second, and released in high-frame-rate 3D in select theaters, including nearly 100 select IMAX digital theaters.

Produced by **New Line Cinema** and **Metro-Goldwyn-Mayer Pictures**, distributed by **Warner Bros. Pictures**. Directed by Peter Jackson. Cast: **Martin Freeman**, **Ian McKellen**, **Richard Armitage**, **Orlando Bloom**, **Evangeline Lilly**, **Cate Blanchett**, **Bene-**



Martin Freeman is Bilbo Baggins in *The Hobbit: The Desolation of Smaug*.

dict Cumberbatch, **Stephen Fry**. Release date: Dec. 13. DMR.



All films are 3D unless noted, underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films will run about 40 minutes.
Some titles with limited release territories are not listed.

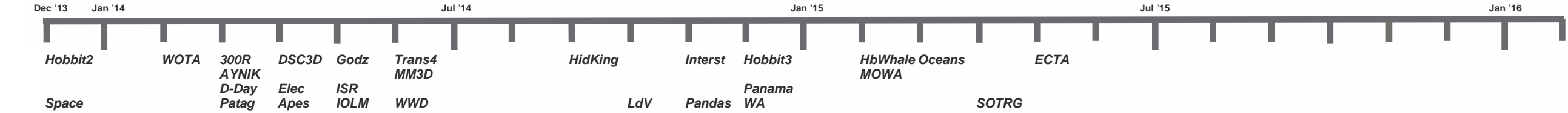
I, Frankenstein *
Frankenstein's creature finds himself caught in acenturies-old war between two immortal clans.
Hopscotch Features; distributor: Lionsgate; director: Stuart Beattie. Cast: Aaron Eckhart, Bill Nighy, Caitlin Stasey, Jai Courtney, Miranda Otto, Aden Young. Release: Jan 24, 2014. DMR.

Wonders of the Arctic (formerly Polar Quest)
Giant Screen Films, Science North; distributor: *Giant Screen Films*; director, writer: David Lickley; producers: David Lickley, Don Kempf; DP: Dylan Reade; score: Amin Bhatia; executive producer: Brenda Tremblay. Release: Feb. 6, 2014.
– Principal photography is complete.

Space: Unraveling the Cosmos
3net Studios; distributor: *K2 Communications*; director: Tom Cosgrove; producers: Don Bland, Mike Dorsey; score: Joel Langley; narrator: Mike O'Meara; executive producer: Tom Schmidt. Shot in 5K. **Release: early 2014.**
– The film is complete.

Galapagos 3D (wt)
Colossus Productions; distributor: *nWave Pictures Distribution*; director: Martin Williams; producer: Anthony Geffen; DPs: Paul Williams, Simon De Glanville; script: David Attenborough; score: Joel Douek. Release: Feb. 7, 2014.
– The film is currently in post-production.

RoboCop *
Remake of the 1987 sci-fi film about a part-human, part-robot police officer.
Metro-Goldwyn-Mayer; distributor: *Columbia Pictures*; director: José Padilha. Cast: Joel Kinnaman, Gary Oldman, Michael Keaton, Abbie Cornish, Jackie Earle Haley, Michael K. Williams,



Jennifer Ehle. 2D. Release: Feb. 12, 2014. DMR.

300: Rise of an Empire
Legendary Pictures; distributor: Warner Bros.; director: Noam Murro. Cast: Lena Headey, Eva Green, Sullivan Stapleton, Rodrigo Santoro, David Wenham. 2D. Release: March 7, 2014. DMR.

Divergent *
Beatrice Prior, a teenager with a special mind, finds her life threatened when an authoritarian leader seeks to exterminate her kind.
Summit Entertainment; distributor: *Summit Entertainment*; director: Neil Burger. Cast: Kate Winslet, Shailene Woodley, Ray Stevenson, Miles Teller, Tony Goldwyn, Zoë Kravitz, Ashley Judd. 2D. Release: March 21, 2014. DMR.

D-Day: Normandy 1944
N3D Land Productions; distributor: *3D Entertainment Distribution*; director: Pascal Vuong; producers: Catherine and Pascal Vuong; DP: Christophe Grelier; script: Pascal Vuong; executive producers: Catherine and Pascal Vuong. Shot in 5K. Release: March 2014.
– CGI and SANDDE animation has started.
– Principal photography is complete.

Patagonia 3D: Into the Wild (wt)
3D Entertainment Films; distributor: *3D Entertainment Distribution*; directors/producers: François Mantello, Jean-Jacques Mantello; score : Christophe Jacquelin. Release: March 2014.
– Six filming expeditions have been completed.
– Principal photography is complete.

Deepsea Challenge 3D
Earthship Productions; distributor: *National Geographic*; director: James Cameron; producers: James Cameron, Brett Popplewell; DP: Jules O'Loughlin. Release: April 4, 2014.
– In final editing.

Island of Lemurs: Madagascar
Imax Corporation, Warner Bros.; distributor: *Imax Corporation*; director: David Douglas; DP: Dylan Reade. **Narrator: Morgan Freeman. Release: April 4, 2014.**

The Amazing Spider-Man 2 *
Peter Parker faces a new foe, Electro, more powerful than he is.
Sony Pictures; distributor: *Columbia Pictures*; director: Marc Webb. Cast: Andrew Garfield, Emma Stone, Jamie Foxx, Dane DeHane. Release: April 16, 2014 (international); May 2, 2014 (domestic). DMR.

Electropolis (wt)
Melrae Pictures; distributor: *National Geographic*; director: Melissa Butts; producers: Melissa Butts, Kimberly Rowe; script: Shane Colton. Release: Spring 2014.

Walking With Dinosaurs 3D
BBC Earth; distributor: *BBC Earth, Giant Screen Films*. Release date: Spring 2014.

Great Apes 3D
Visionquest Entertainment, nWave Pictures, Screen Australia; distributor: *nWave Pictures Distribution*; director: Jeremy Hogarth; producer: Norm Wilkin-son; script: Charlie de Salis, Norm Wilkinson, Holly Carroll, Graeme Duckham, Jeremy Hogarth; DP: Mark Lamble. Cast: Holly Carroll. **Release: May 9, 2014.**

Godzilla
Legendary Pictures; distributor: Warner Bros.; director: Gareth Edwards. Cast: Aaron Taylor-Johnson, Bryan Cranston, Elizabeth Olsen, Ken Watanabe, Juliette Binoche, David Strathairn. 2D. Release: May 16, 2014. DMR.

Edge of Tomorrow (formerly *All You Need is Kill*)
3 Arts Entertainment; distributor: Warner Bros.; director: Doug Liman. Cast: Tom Cruise, Emily Blunt, Bill Paxton, Marianne Jean-Baptiste. 2D. Release: June 6, 2014. DMR.

Transformers 4: Age of Extinction
Di Bonaventura Pictures; distributor: *Paramount Pictures*; director: Michael Bay. Cast: Mark Wahl-berg, Nicola Peltz, Stanley Tucci, Kelsey Grammer, Peter Cullen. Release: June 27, 2014. DMR

Micro Monsters 3D: A Visit to the World of Insects
Atlantic Productions; distributor: *tba*; producers: Anthony Geffen, Sias Wilson; writer: David Atten-borough; executive producer: Anthony Geffen. Release: June 2014.

In Saturn's Rings
SV2 Studios; distributor: *BIG & Digital*; director, producer, writer, executive producer: Stephen van Vuuren. 2D. **Release: Summer 2014.**
– Film is 75% complete.

Bug Kingdom
BBC Earth; distributor: *BBC Earth, Giant Screen Films*; director: Mark Brownlow; DPs: Jonathon Jones, Rod Clark, Kevin Flay, Tim Shephard, Rob Hollingsworth; score: Ben Foster; executive pro-ducers: Neil Nightingale, Mike Gunton. Release date: September 2014
– Principal photography is complete. Post produc-tion is under way.

Leonardo da Vinci
Camera Lucida Productions; distributor: *tba*; di-rector, producer, writer: François Bertrand; execu-tive producer: Camera Lucida Productions. Re-lease: Fall 2014.

Interstellar
Paramount Pictures; distributor: *Paramount Pic-tures*; director: Christopher Nolan. Cast: Jessica Chastain, Anne Hathaway, Matthew McConaughey, Michael Caine. 2D. Release: Nov. 7, 2014. DMR

The Hobbit: There and Back Again
WingNut Films; distributor: Warner Bros.; direc-tor: Peter Jackson. Cast: Elijah Wood, Cate Blanchett, Hugo Weaving, Stephen Fry, Benedict Cumberbatch, Martin Freeman, Ian McKellen, Andy Serkis. Release: Dec. 17, 2014. DMR.

Pandas: A Journey Home (formerly *Giant Pandas*)
Oxford Scientific, National Geographic; distributor: *National Geographic*; director: Nicholas Brown; producer: Carolyn Hawkins; DPs: Chris Open-shaw, Robin Cox; script: Nigel Levy; score: Samuel Sim; executive producers: Jeremy Bradshaw, Claire Birks. Narrator: Joely Richardson. Release: 2014.
– Principal photography is complete. Post produc-tion is under way.

Wild Antarctica 3D (wt)
Giant Screen Films, Oceans 8 Productions; dis-

tributor: *Giant Screen Films, D3D Cinema*; direc-tor: John Bowermaster. Release: Late 2014.

Humpback Whales (wt)
MacGillivray Freeman Films; distributor: *MacGil-livray Freeman Films*; director: Greg MacGil-livray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Howard Hall, Greg MacGillivray, Ron Goodman; score: Steve Wood. Release: February 2015.

The Magic of Wild Africa
BBC Earth, Reliance Entertainment; distributor: *BBC Earth, Giant Screen Films*; directors: Patrick Morris, Neil Nightingale; producers: Neil Nightin-gale, Myles Connolly; DPs: Mark Deeble, Robin Cox, Simon Werry, Jamie McPherson, Rod Clarke, Doug Anderson, Sophie Darlington, John Shire, Tim Shepherd; executive producer: Amanda Hill. Release: Early 2015.

Oceans 3D (wt)
3D Entertainment Films; distributor: *3D Entertainment Distribution*; director: Jean-Michel Cousteau; producers: François Mantello, Jean-Jacques Mantello; DP : Gavin McKinney; score: Christophe Jacquelin. Cast: Jean-Michel Cousteau.

Release: March 2015.
– October: One-month shooting expedition in Fiji with Jean-Michel Cousteau and team.

Secrets of the Royal Garden (formerly *The Kingdom of Plants*)
Atlantic Productions; distributor: *tba*; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: Spring 2015.
– Film was shot in 4K digital for British television. A 40-minute version for 15/70 and digital GS theaters is being prepared.

Everest: Conquering Thin Air (wt)
MacGillivray Freeman Films; distributor: *MacGil-livray Freeman Films*; director: Greg MacGil-livray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Nor-gay, Araceli Segarra. Release: May 2015.
– Filming at Everest Base camp, originally planned for this year, has been delayed to May 2014.



The Hunger Games: Catching Fire, starring Jennifer Lawrence, was filmed in part with IMAX cameras.